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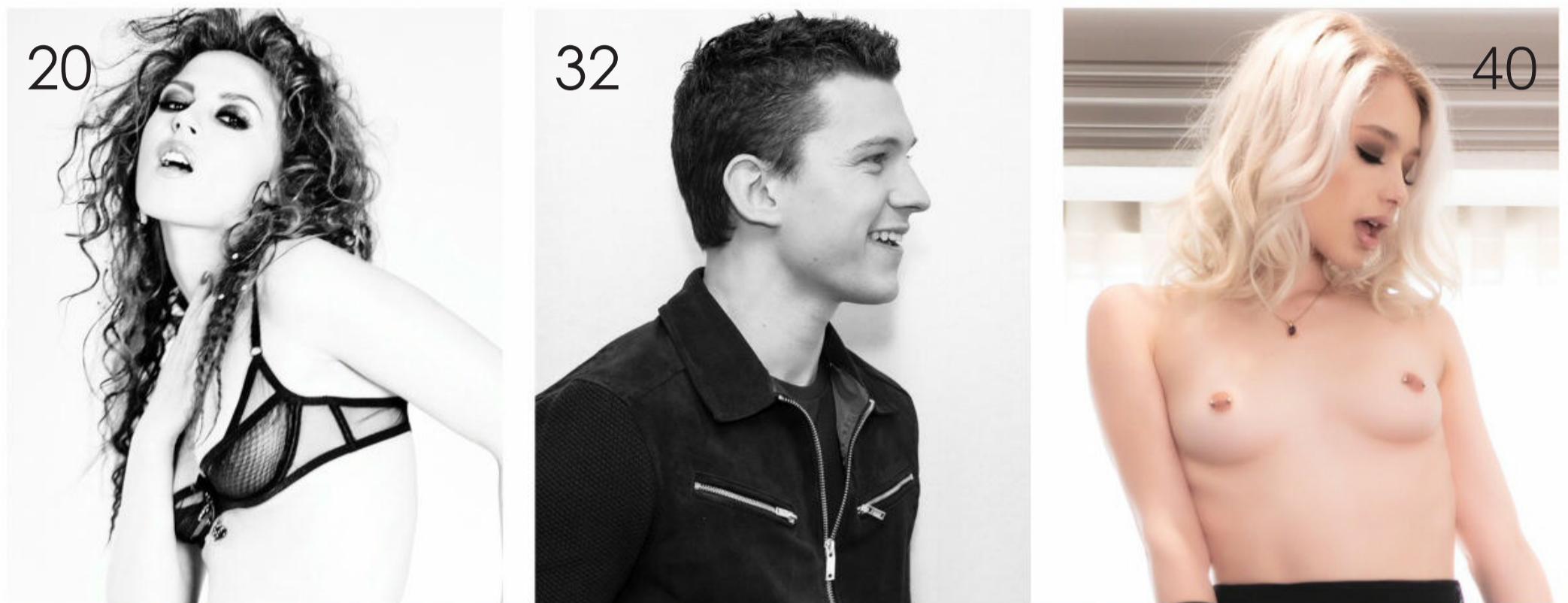
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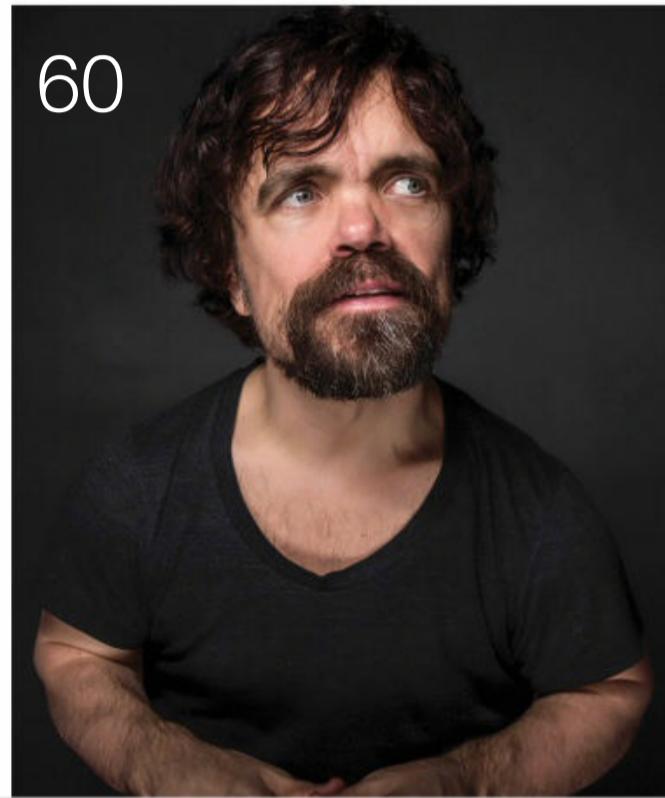
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PUBLISHER **SCOTT P. SANTODONATO**

EDITOR-IN-CHIEF **OLIVIA MARSHALL**

PHOTOGRAPHY/ART DIRECTION **SCOTT P. SANTODONATO**

DESIGN **SUSAN STANTON/KATE REYNOLDS/JOHN MAYBERRY**

COPY EDITOR **RAMONA BRANSON, MIRIAM**

MEDIA SALES/SOCIAL MEDIA **KHN ENTERPRISES, INC.**

EXECUTIVE ASSISTANT TO MR. SANTODONATO **ISABELLA ROMERO**

ACCOUNTING **MARION CAPO**

DIGITAL DIRECTOR/LICENSING **JACOB LEVISON**

NEWSSTAND CONSULTANT **JOHN PONOMAREV - CHOICE CIRCULATION CONSULTING**

CONTRIBUTING WRITERS **VEGAS FOOD NERD, SIMONE LEE,
JACK WELLINGTON, FRANK ARIVESO, SKYE HUNTINGTON,
JEFF ALEXANDER, LINCOLN D. CONWAY, HOWARD T. BRODY,
BYRON CRAFT, BEBE GRANT, MARIA HERRERA, KYLE LEVY,
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LETTER FROM THE PUBLISHER

From the book “Santodonato - Seeing”

My work has been an arduous journey. It's been a long and winding road getting to this point, and the bumps in the path have helped shape my art and me into the photographer that I am today. This book that you hold in your hands is a culmination of a lifetime of work.

My foray into the world of professional photography spawned from a place of financial desperation. I dabbled in the art when I shot 35 mm nudes of my girlfriends and lovers from my school days, but it was just sheer adolescent experimentation and nothing more. It all began in the music business. I was running a small but ambitious independent label out of Detroit, Michigan, and if you've been in the music business it will come to you as no surprise that independent is synonymous with small budgets. We didn't have the budget to hire professional photographers, so the answer was to do it ourselves. I purchased a medium format film camera and started shooting the artists myself for their album covers and promo shots for press releases. My earliest work wasn't as good as I wanted it to be, but I forged on, and with each shoot tried to get better with every session that I shot. It was a learning experience on how to light, set the exposure, shutter speed, lens aperture and how to shoot manually. Back then we used Polaroid backs on the camera to test if the settings and lighting were correct. Our little label that could went on to produce and release multiple Billboard charting acts, and I was lucky enough to work with industry legends like Aretha Franklin, Anita Baker, Kid Rock, George Clinton and more. That is, until a fateful night in Flint, Michigan. *(To be continued)*

Enjoy the issue,

S

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which has a galvanized steel frame, wood floors, canvas walls, and a roof made from heavy-duty UV-resistant double-canvas waterproof tarp material, features a safety rail around the outer perimeter, as well as a fall arrest net, and is said to be an economical and environmentally friendly alternative to treehouses. A large door invites nature lovers who wish to drag their beds out and spend their hilltop night under the stars. Designed by Bruno de Grunne, a Dutch arborist, and Nicolas d'Ursel, an architect, the Dom'Up can be installed in less than two days, without using a crane, and is said to be "half the price" of equivalent cabins. Get your Dom'Up for around \$28,215., excluding installation. Find out more at TreesandPeople.com.

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MARVEL STUDIOS

TOM HOLLAND SPIDER-MAN

No Way Home

by kyle levy





Only nine years ago, Tom Holland was completing his GCSEs, having a summer break, and embarking on a two-year course in the highly regarded BRIT School for Performing Arts & Technology. The London Borough of Croydon base is notoriously selective with its intake of former alumni, including singers Adele and Amy Winehouse. It all meant Holland was in good company.

But before that, he was spotted at Nifty Feet Dance School in Wimbledon by choreographer Lynne Page, associate to Peter Darling, the film's visionary and subsequent musical, *Billy Elliot*. Holland would make his West End debut in the 2008 stage production as Michael, Billy's best friend.

Back in 2012 and during his time at BRIT School, Holland would successfully audition for the part of Lucas in *The Impossible*, based on actual events arising out of the 2004 Indian Ocean tsunami. Starring alongside Naomi Watts and Ewan McGregor, the youngster received high praise for his performance: "Terrified, yet courageous," read the reviews.

Holland has continued to mix up blockbuster warfare with smaller roles – *Chaos Walking* and *Cherry* in the past 12 months are evidence enough of that.

Yet since Holland was cast in the role of Peter Parker and his alter-ego, Spider-Man, in 2015, a seismic shift has arrived. He has appeared in subsequent Sony, and Marvel releases across consecutive years, including *Captain Marvel: Civil War* in 2016, 2017's *Spider-Man: Homecoming*, and *Avengers: Infinity War* in 2018, as well as *Avengers: Endgame*.

And in 2019, he reprised the hero again in *Spider-Man: Far From Home*. He was recruited by Mysterio (played by Jake Gyllenhaal) to face elemental threats from another dimension while Parker is on a school trip to Europe.

Following the events of *Avengers: Endgame*, Spider-Man must continue to step up to take on the new (and past) threats in a world that has changed forever.

STRIP LV: What was it like shooting this one?

HOLLAND: It was such a great honor to do it all over again, and in my opinion, this movie is way better than the first and second ones. It was such a pleasure, and it is quite rare in our industry that we get to work with the same people time and time again. Seeing Zendaya and Jon and others is like hooking up with old friends. And when you really get on with those people and enjoy what everyone does, there is just nothing like that. It cannot get better. While the amazing thing about the last this film was the relationship between Spider-Man and Mysterio, this one is the next stage on where Peter Parker is looking to restore his veil of secrecy and privacy. He has been uncovered and needs privacy back, but in trying to get that, he opens the door for all manner of past enemies to return.

STRIP LV: Filming locations were incredible for the second film, but I guess the opportunities were more limited this time around because of Covid.

HOLLAND: That's right. Last time around, it was amazing because the expectation with a film like this was that it would be shot in front of a green screen, but we are sailing down the main canal in Venice and shooting on the main square in Prague.

We are putting these very incredible characters in very incredible places. It was remarkable to see these characters operate with a backdrop that we recognize immediately, and I think that it worked so well—this time, we did need to be more considered. Filming was in New York, Atlanta, LA, and Iceland, and much of it was controlled and didn't give us the freedom we had the first time around. There was much more emphasis on special effects, which I actually think worked well as a contrast from the second movie. What really stood out for me in the second film and this one is that there is not a corner of the Earth that we cannot go to where the support from the fans is not amazing. Every set we were on, every location that we went to, the support was absolutely fantastic. It was a real good catalyst to get us working hard and to make sure that we were doing the best movie possible for those fans. So, it was just mind-blowing that we couldn't go anywhere to film without people coming out to support us and showing their love. For me, that's the best part of it and a big reason that I do what I do—knowing that there are people out there who appreciate the work that you do. Sharing these movies with people is the best way to repay them, and I would have to say that it was pretty crazy.

STRIP LV: How were the stunts this time around?

HOLLAND: We continued to work really hard with the stunts. We put a lot of effort into designing the stunts and making sure that I could do as much as possible. That's important to me as an actor and always has been. Obviously, I worked as close as possible with my stunt doubles so that we could create the coolest, the most unique, and the most amazing version of this character that we all know and love so well.

STRIP LV: Is it still daunting even when returning to take on a role of this size?

HOLLAND: It's impossible not to be daunted. Spider-Man's legacy, through other actors, represents such great and unforgettable performances, and I've seen them all. I saw them before I had anything to do with this, so it's not like I can shield myself from it now.

STRIP LV: Did you ever speak to Tobey Maguire or Andrew Garfield about the role?

HOLLAND: No, never, because ours was a different take to theirs, and it probably would have filled me with more anxiety than I was already experiencing. I've always needed to focus purely on what I could bring and not compare myself to either of them. But they have been very cool with what they've said about me. I've met Andrew, who is a really kind, generous guy. We didn't talk about Spider-Man, though. (Laughs)

STRIP LV: Do you go to others for advice and support?

HOLLAND: Sure. And that's the thing. There are lots of good people to talk to in the industry, always. Robert Downey Jr has always been really great. There were moments, particularly during *Homecoming*, where I doubted my capabilities, and we all have doubts. And he pulled me aside one day and said, 'you know, you got this, this was meant to be. I had the same feelings doing *Iron Man* - the same anxieties, but now that they picked you for a reason because it feels right, it works. "It's not about how good you can do the web-slinging or stunts. It's about the personality you bring to the character" That eased my fears, and wise words like that from *Iron Man*, you don't forget. They're stored in the vault for repeat use. (Laughs)

STRIP LV: And it's true Chris Hemsworth got you a real leg-up into the role?

HOLLAND: It is, and I feel I'm very forever indebted to him. I owe him a lot and was pretty lucky to have that connection while we were working together on *In the Heart of the Sea*. I remember emailing him and asking, and now that I think about it, it was fairly cheeky of me, but I was, in effect, asking for a job. "Hi Chris, can you get me a job?" He replied very quickly and said, 'Of course, I'll let them know, they're good buddies of mine, and I'll let them know that you never know your lines, and you're very unprofessional, in a very jokey way. But no, Kevin told me how lovely Chris was, and it really can't have hurt. I'm very grateful to him for doing that because he doesn't know me well. He doesn't owe me anything. And he's such a great, good guy and not so removed from what it was like starting out, how important it was to have an endorsement like that.'

STRIP LV: So, I presume you got him one hell of a thank you gift?

HOLLAND: No, he doesn't need nor wants anything like that. He would be embarrassed by that because I know in his eyes, he was simply doing a favor. It's not like I owe him with my life. I think I just wrote him a nice email thanking him.

STRIP LV: And you found out you got the role on Instagram, right?

HOLLAND: Yeah, a weird way to find out, I'll admit, but yeah, Instagram. I was in bed, just chilling, and went online, and Marvel had posted a photo of Spider-Man on Instagram saying: "Guess who's going to be our new Spider-Man? Go to

STRIPLVINTERVIEWS

our website to find out." I was moving in slow motion; I couldn't catch my breath because this was so huge. I got out of bed and walked around the room for a few seconds, and then went back to the screen. And I read: "The new Spider-Man is..." and I slammed the laptop shut because I couldn't read it. I had to take a minute. But I slowly opened it up again and read my name, and yeah, it was the best feeling in the world. I screamed and shouted, and then my brother was like, "That's probably not real. They could have been hacked". (Laughs)

STRIPLV: You've been performing since you were what?

HOLLAND: Ten.

STRIPLV: Was there bullying to contend with, and is Spider-Man a "fuck you" to them?

HOLLAND: There was a bit of bitterness when I was a kid: "Oh, you do dancing, and you do ballet."

STRIPLV: Like *Billy Elliot*. There had to have been envy and resentment?

HOLLAND: Yeah, but it's boys at a boys' school. I have no bitterness to them,

some of them are my good friends now, but that's part of life. If you're different people will either accept it, or they'll make life hard for you.

STRIPLV: Would you say learning dance and doing ballet is the perfect training ground for a part like Spider-Man?

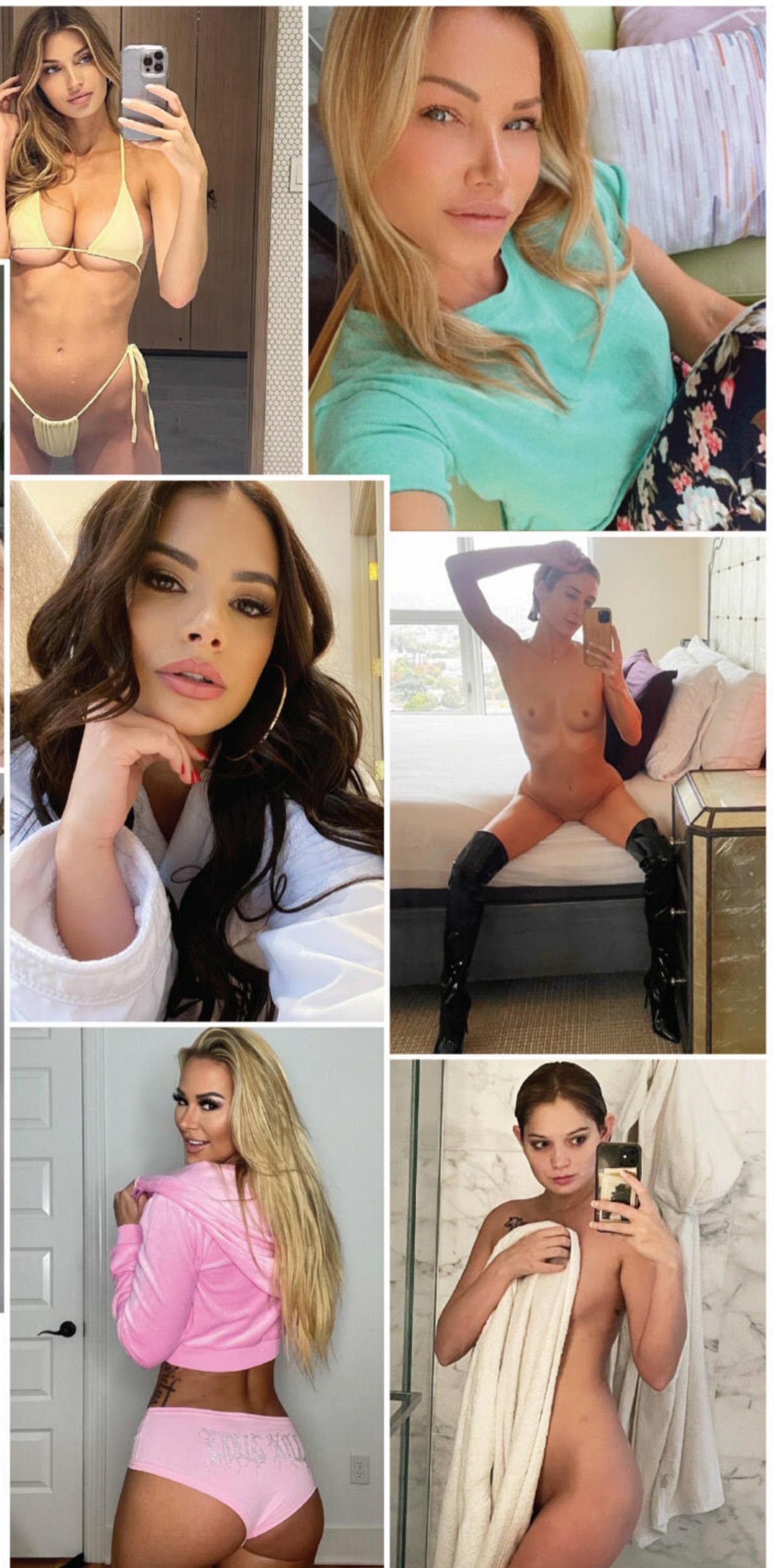
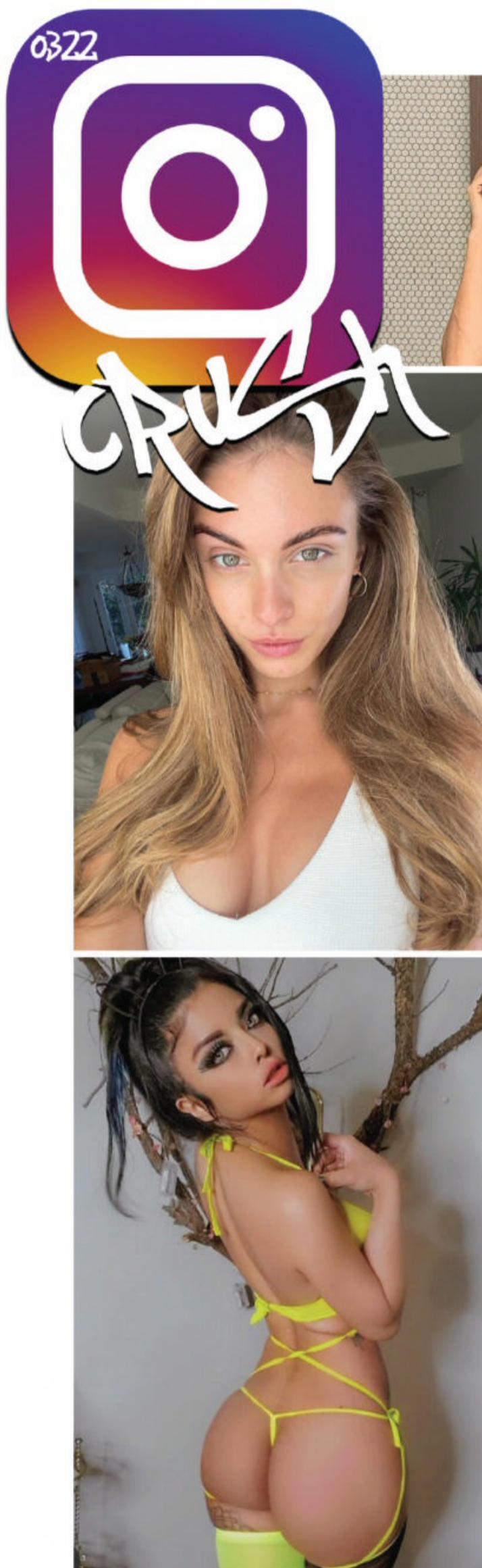
HOLLAND: Yeah, definitely, a hundred percent, dancing, and ballet give you a really strong discipline in whatever you do, and it just means, when something gets hard, that's good. I enjoy a challenge, that's where you learn from it, and dancing is where I learned that, really. Any job teaches you something different. *The Impossible* definitely taught me about physicality on set, and *Billy Elliot* gave me the discipline through dance and gymnastics and all that. It's all building blocks – mental and physical. I've learned that whatever job I'm on, you can never be too prepared, but for each job, I try to be as prepared as I can be.

STRIPLV: You're still so young and in these stunt-driven movies. How do you feel about the risk involved?

HOLLAND: I'm fine, but my mom is never too happy. My mom is a worrier; my dad is probably more like: "He'll be fine." Anything I'm working on is always so controlled. It's always all very safe.







0322 Instagram Crush

(Top, Left to Right)

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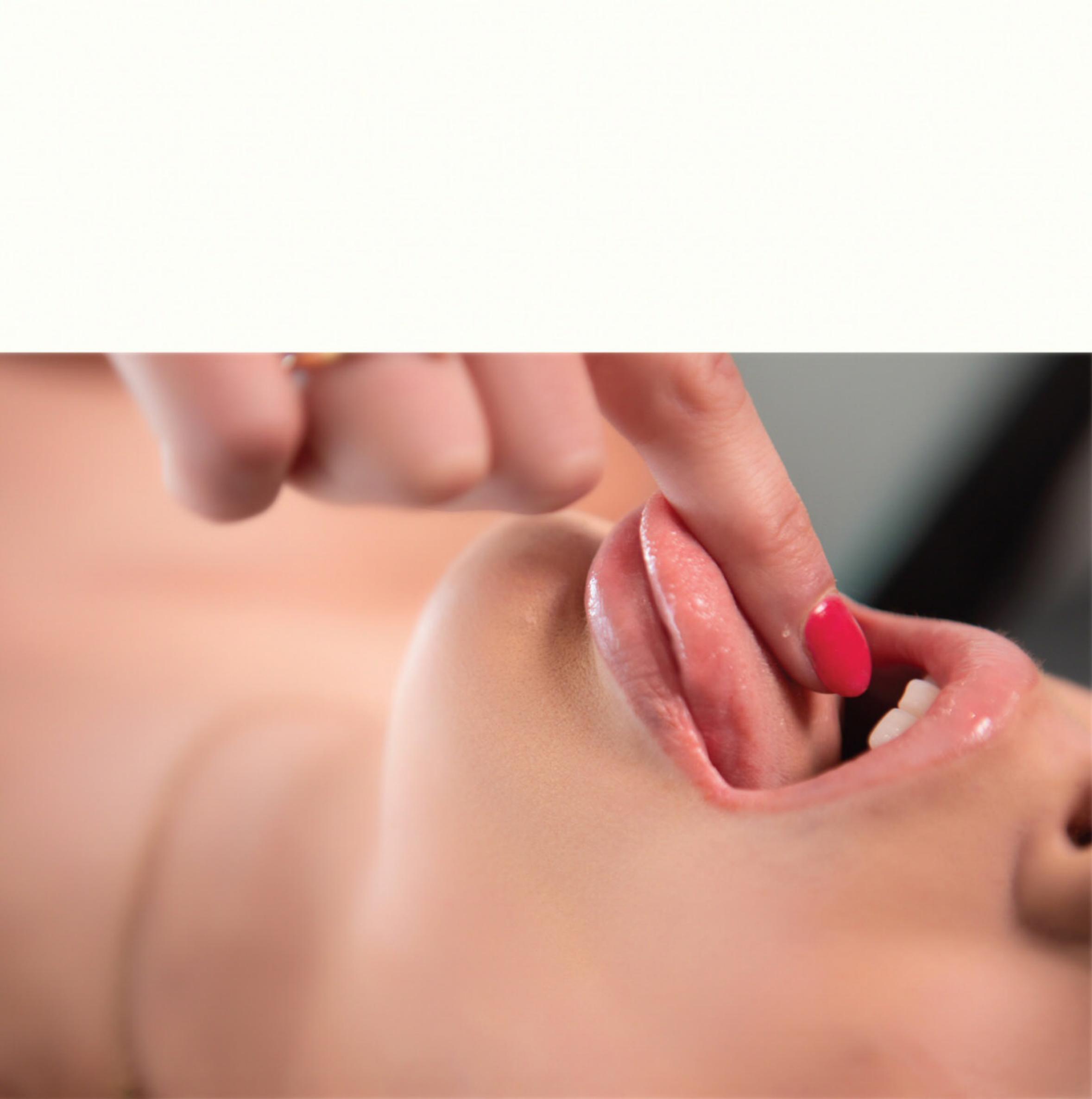








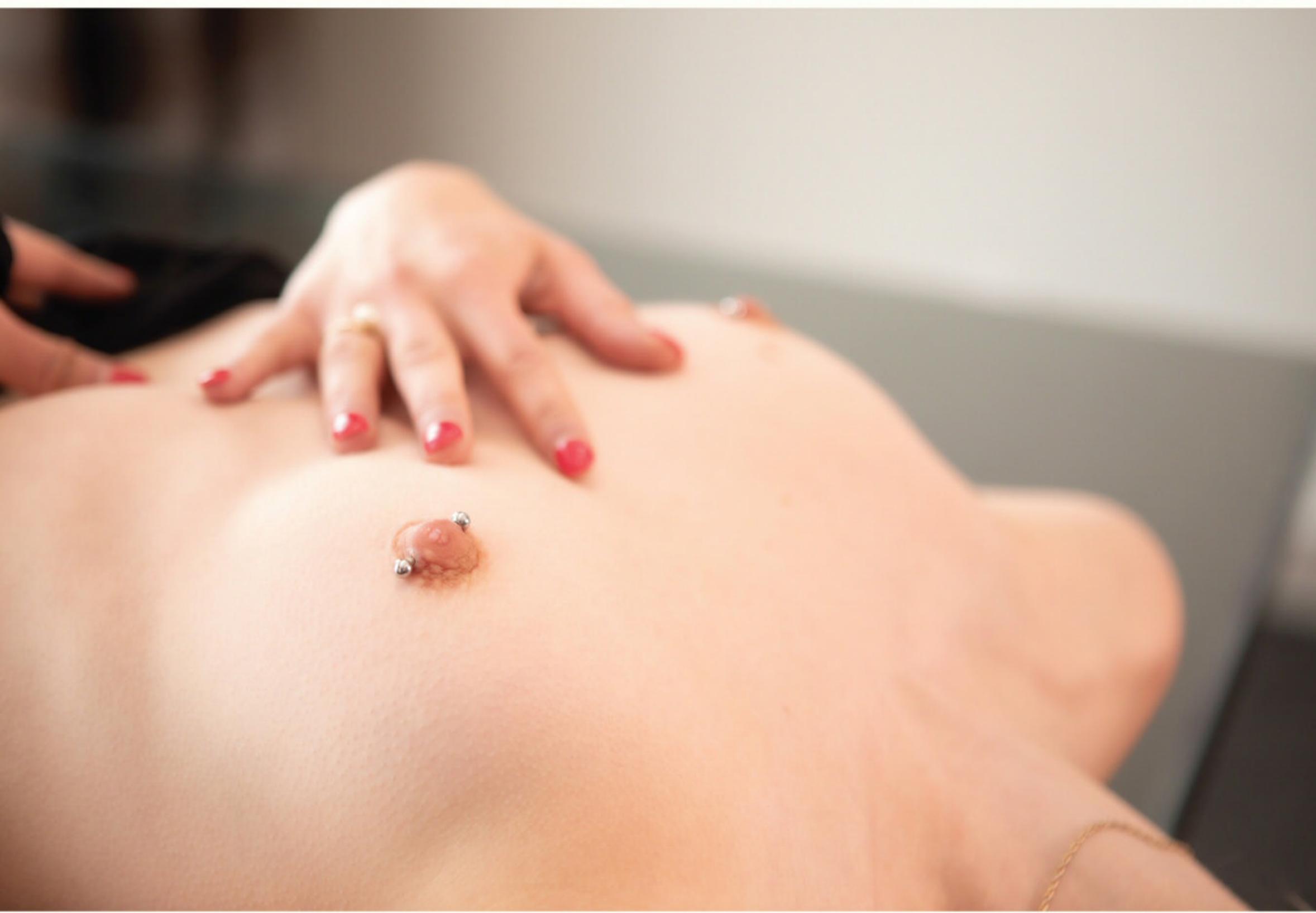




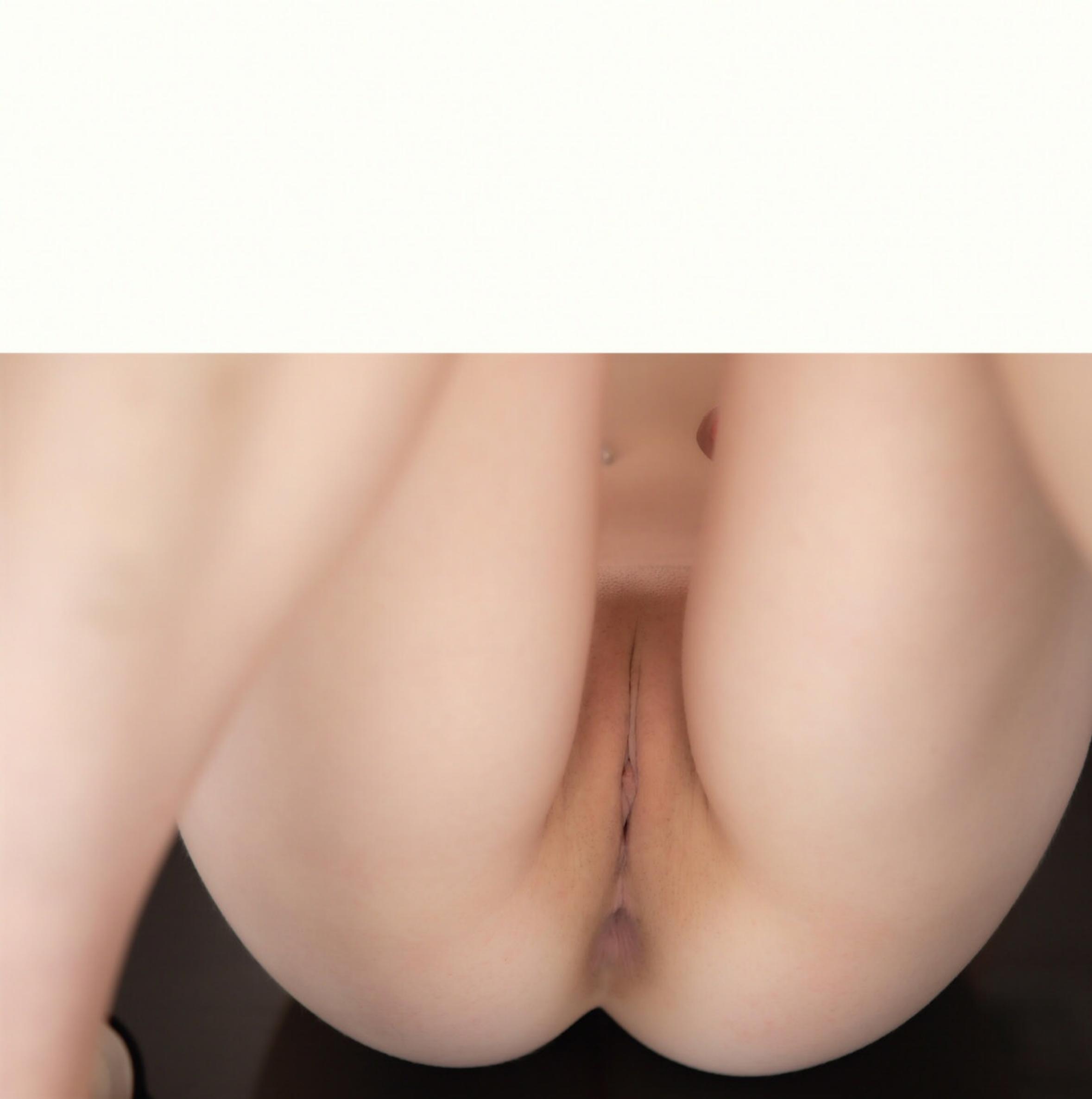








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IT GIRL - LÉA SEYDOUX

Sultry and enigmatic, Léa Seydoux has quickly become one of the hottest French actresses in the business. Her torrid performance in the erotically-charged lesbian love story “Blue is the Warmest Colour” (2013) turned her into an international star. Her sensual nude pictorials in *Lui Magazine*, in turn, made her into an overnight sex symbol. Smart career moves and her onscreen honesty and bravery also helped earn her a coveted role as a Bond girl in *SPECTRE* and in *No Time to Die*.

Formidably independent, Seydoux is quick to stress that her character, Dr. Madeleine Swann, is a serious woman who is much more than eye candy.

“She’s an interesting woman, very smart,” Seydoux says. “I wanted to create a character who is a strong woman and is very different from other Bond girls. I wanted to follow more in the style of Eva Green in *Casino Royal* (2006), who did something exceptional with her character. We’re in an age where audiences don’t want to see female characters who are passive and submissive sex objects and I tried to show that (Madeleine) is a very capable and independent woman.”

The 36-year-old Seydoux is descended from French film royalty - her grandfather Jérôme is CEO of the French film and media giant, Pathé, while her great-uncle Nicolas is head of Gaumont, France’s most prominent film production and Distribution Company.

Apart from various French films, she has established herself in several major American productions, including Woody Allen’s *Midnight in Paris*, Quentin Tarantino’s *Inglourious Basterds*, *Mission: Impossible - Ghost Protocol*, and most recently Wes Anderson’s *The French Dispatch*, where she poses nude for a convicted felon and accused murderer Moses Rosenthaler (Benicio Del Toro).

The film brings to life a collection of stories from the final issue of an American magazine published in a fictional 20th-century French city. A sort of love letter to journalists set in an outpost of an American newspaper in a fictional twentieth-century French city that brings to life a collection of stories published in “The French Dispatch Magazine.”



The French Dispatch



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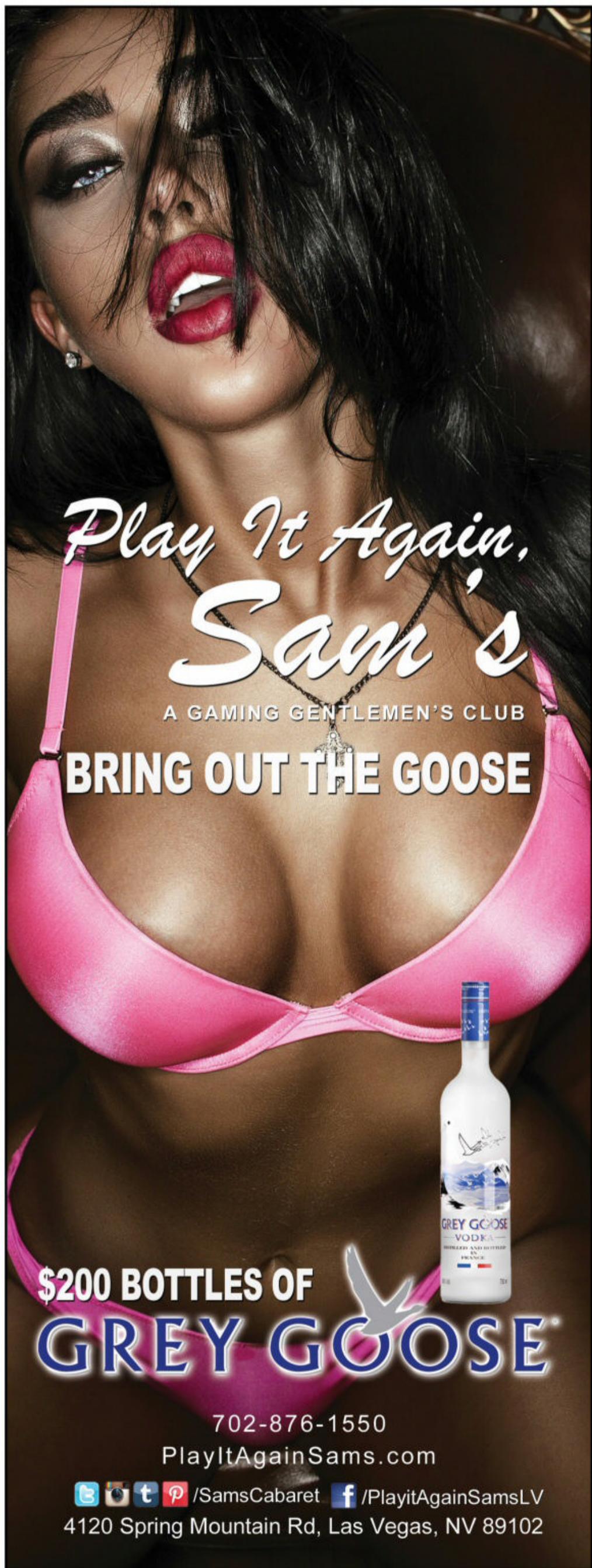
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STK STEAKHOUSE SUNDAY BRUNCH

BY VEGAS FOOD NERD

We arrived a few minutes before our reservation and were told we had to wait outside the restaurant while they finished prepping. Ok, that wasn't so bad. I always enjoy the opportunity to peruse the menus of the other high-end restaurants that circle the dining level of Cosmopolitan.

When we arrived back for Brunch, about two to three other parties, including ourselves, the staff of appropriately cast Vegas "beautiful people" waltzed around all of us for about 10 minutes before any of the parties were finally seated at a table. I was initially told that we were going to be served a tasting of the whole menu and instead were informed that we could pick one appetizer to share, one entrée each, alongside either a Bloody Mary or a Mimosa. A bit of a letdown, but hey, this was on them, so why not take advantage.

We both opted for Bloody Mary's, and our server told us we could go up to the bar and customize them with extra treats, such as pickled veggies, peppered bacon, and my new obsession, blue cheese stuffed olives. That was fun. Every table when service starts gets warm coffee cake bread on a board with a Sweet Crème Anglaise sauce to dip the baked delight in. The bread seemed to be a hit at every table, including ours. We started things off with their Niçoise Salad. The tuna was perfectly cooked, and the hard-boiled quail eggs were adorably tiny and good. The potatoes were presented well but very underdone. They also seasoned them with sautéed onions, which wasn't that bad, but we had specifically asked our server to take the onions out of our salad if there were any in the dish.

My friend ordered the Steak and Eggs for our main entrees, and I ordered their Pork Belly Eggs Benedict. I had been waffling between ordering their Short Rib Hash and the Benedict, but my lifelong and not-so-healthy obsession with hollandaise sauce won me over. Our food came, and while they both looked good, the execution was very disappointing. We were in a restaurant called STK, and the steak was Meh Meh, not very good. It was slightly overcooked and didn't have a very good flavor. The eggs and potatoes were just ok, too. My Eggs Benedict was



a very similar experience. The hollandaise sauce was good, and my eggs were poached well, but the pork belly underneath them was very thick, chewy, and hard to cut. Underneath the pork was a bao bun, a light, fluffy bread that didn't seem to pair well with the thick, chewy meat on top of it. It's pretty hard for those who know me to make a Benedict I don't care for, but STK was the first.

I know that I am lucky that I was invited to try the place, and for free at that, but as we sat there nursing our Bloody Marys and tallying up the cost for the experience if we had paid for it (\$144 breakfast), we did a double-take. The Strip is widely known to price gouge tourists while on vacation, but this was over-the-top. As a rule, the Cosmopolitan is one stop I usually take visiting friends and have never had a bad meal, until now. It's pretty sad to leave the place and wish you'd just gone to Egg Works.

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PETER DINKLAGE

BY SKYE HUNTINGTON

P

eter Dinklage was a big part of *Game of Thrones*, the HBO series that became one of the world's most popular TV series. When he won an Emmy for best actor in 2011, he achieved a measure of professional recognition that vindicated all his acting dreams. In the role of Tyrion Lannister, the misunderstood but resilient black sheep of the powerful and cruel Lannister family, Dinklage emerged as a central player in what is arguably the greatest epic series in the history of television.

With vast audiences globally, *Game of Thrones* was an example of how television has become increasingly relevant and compelling in recent years in the wake of pathbreaking series like *Mad Men*, *Breaking Bad*, *Damages*, *Dexter*, *House of Cards*, et al. Together with Emilia Clarke's Daenerys, the blonde maiden turned crusading Mother of Dragons, Dinklage's Tyrion was by far the most popular character on the volatile, violent and unpredictable series, and his legacy lives on, even though *Game of Thrones* does not.

Born and raised in New Jersey, the son of an insurance salesman father and a mother who taught music, Peter Dinklage learned to live with his short stature (he suffers from achondroplasia, the genetic disorder responsible for dwarfism) although he admits to having had a "tough time" in high school. He attended an all-boys Catholic high school where his love of acting was sparked by an eccentric priest fond of auteur cinema who introduced Dinklage to the films of Cassavetes, Truffaut, Fellini and Antonioni.

A top student, Dinklage went on to study drama at prestigious Bennington College in Vermont. In his twenties, he began acting in theatre in New York and became friends with a circle of actors and directors that included Steve Buscemi (who starred in *Living in Oblivion*, Dinklage's first film), Alexander Rockwell, and Tom McCarthy, the director who cast him in *The Station Agent*. That low-budget film about a man seeking solitude in an abandoned train station in New Jersey served as Dinklage's breakout performance (it also earned him a 2004 Screen Actors Guild nomination for best actor), and he has been working regularly ever since.

Now, Dinklage stars as a male lead in *Cyrano*, a musical romantic drama film directed by Joe Wright, based on Erica Schmidt's 2018 stage musical of the same name, itself based on the 1897 Edmond Rostand play *Cyrano de Bergerac*.

It premiered at the 48th Telluride Film Festival in September 2021, and had its theatrical release in the United States in January 2022.

Dinklage lives in New York with his wife, theatre director Erica Schmidt, their two children and a 100-lb Great Dane/Labrador mixed breed dog.

STRIPLV: *Cyrano* is a musical romantic drama based on the life, of course, on Rostand's play *Cyrano de Bergerac*. How did we get here?

DINKLAGE: I think in myself I wanted to progress to something new, something different. I've certainly had the opportunity to do that in the aftermath of *Game of Thrones* and through the superhero genre which I've had a whole lot of fun exploring. What's really special to me is finding that line between quirky characters, mystical characters or fun cameos. *Cyrano* feels somewhere in the middle.

STRIPLV: And of course it afforded you the opportunity to sing?

DINKLAGE: I'm not saying that was the thing that attracted me to the role, but again, to step outside of what I had done previously and to explore new ways of finding myself in a role – that's as important to me as it was two decades ago. A romantic lead is another step on from this as well, and the story is so wrapped up in wonderful cinematography and incredible music. It's one of my most proud moments, that's for sure.

STRIPLV: Could this be your first Oscar nomination?

DINKLAGE: That's a long way from my mind; and the bottleneck of films is going to produce a huge amount of competition! A lot of distributors have a lot of catching up to do.

STRIPLV: What was it like working with Joe Wright?

DINKLAGE: Well he is one of those directors whereby you know what is about to confront you. Consider *Pride & Prejudice*, *Atonement*, *Darkest Hour* – these are voluptuous films created with art and beauty in mind, so I never had any doubts that *Cyrano* would come out the same. I have spent a few years looking after box office or premium channel productions, but this is a different stratosphere entirely. In accepting it, it was very similar to *Game of Thrones* – I was sold right from the start.

STRIPLV: How far through the script did you get before you agreed to take the role of Tyrion?

DINKLAGE: What script?! I agreed to do the part even before I read the script. I knew I had been waiting for that role for almost all of my acting life.

STRIPLV: Why?

DINKLAGE: Tyrion is a fully realised human being and was very much a central figure in the story. A womaniser, a drinker, and a flawed human being who still has a greater moral compass than most of the other characters in the series. I loved playing the role as much for the quality of the writing and drama as for the fact that it totally exploded the dwarf stereotype, which was also important. *Cyrano* is similar.

STRIPLV: Have you become used to the idea of being a Hollywood star?

DINKLAGE: It's more interesting than being unknown and unemployed.

Game of Thrones exceeded everyone's expectations, including mine. HBO took a huge risk with this series because nothing like it had been done before on TV and not on this scale. I loved the idea but there was no way to predict how audiences would react, and I give a lot of credit to the writing which hasn't tried to play down the violence or sex. We saw that there's a huge audience out there willing to watch cutting-edge drama and series which push the envelope. It was needed. As for what my career has given me before that and since, I'm very grateful, very humbled, and of course always keen to find the next project, because an actor who lives off his past glories isn't really an actor at all!

STRIPLV: You were working beforehand, of course, but this was surely a whole new level? Was it uncomfortable?

DINKLAGE: It took me a while to live with the idea that I'm going to be recognised a lot. The first few years I didn't notice that much of a difference but then suddenly there was an incredible amount of attention. Being on the cover of *Rolling Stone* and *Esquire* will do that, as will appearing on talk shows! So, sure, I've had to adjust my thinking to all that, but I'm used to it now.



STRIPLVINTERVIEWS

STRIPLV: Each subsequent role must give you the chance to handle the attention better?

DINKLAGE: Yes and no. I'm a pretty private person, and I still don't really handle the attention that easily, and if someone starts asking me very personal questions, then I'll handle it as badly now as I would have done 20 or 25 years ago. Success may change who you are on the outside, but it won't change who you are on the inside. It takes me a while to open up to people, and so I'm not the kind of actor who thrives on doing red carpets, doing press junkets, and so on. I often prefer to stay in the background more because I love my privacy, but obviously, that's not always possible.

STRIPLV: What attracts you most to drama?

DINKLAGE: The fact, most of it is actually a mirror to our own lives and the toil and struggle we have getting through each day. Central to what's taking place in most of my films is human instinct and personality and great conflict at work. It's all very real, brutally real at various points. People love to empathize with that kind of realistic portrayal of basic human emotions and struggles.

STRIPLV: Are you happy about the way Hollywood treats physical stature?

DINKLAGE: It's very rare in this business that I get to play characters without addressing the issue of height. In most of the work that I've done over the years, almost every single page and every single line is geared towards your height and is a constant reminder to you. In my day-to-day life, and for any person who is my size in day-to-day life, it happens, but it's not a constant.

STRIPLV: Did your parents treat you in any unique way because of your condition?

DINKLAGE: We never really talked about it at all. What could they say? They accepted the way I was, and I obviously had to accept who I was. They were pretty supportive, and I wasn't treated any differently. I don't think from how it would have been if I had been of normal height. My parents never behaved as if I was strange in any way, and it was more like I was taught to think of myself as unique because I didn't look like everyone else. And after a while, you stop thinking that way and just want to deal with people in a very normal way.

STRIPLV: When you were growing up, did you have to deal with your fair share of taunting and prejudice?

DINKLAGE: High school wasn't a very pleasant place to be because I was basically an outsider in a school that had a lot of jocks and lacrosse players. I wore black clothes and smoked cigarettes by myself and basically didn't have many friends. When I went to Bennington College, I became more sociable and felt better about myself even though I smoked too much pot and didn't get much sleep.

STRIPLV: When you began working in film, what was your attitude when it came to finding specific types of roles?

DINKLAGE: Although every actor is forced to take a lot of roles you would rather not play just to survive, I was kind of arrogant when it came to parts that were too stereotyped. We suffer enough ridicule as it is. I didn't want to play roles that made an issue of people my size and where there was nothing really interesting to the character beyond that. You do have to make a living. I do not fault anyone else who makes choices to play characters that they wished they hadn't. Because at the end of the day, none of us are happy with our jobs all the time. "No" is a very powerful word in our business, one that is very hard to use early on in your career, but I also think that even if I used that word maybe too much, it did help me with finding roles that I did like.









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